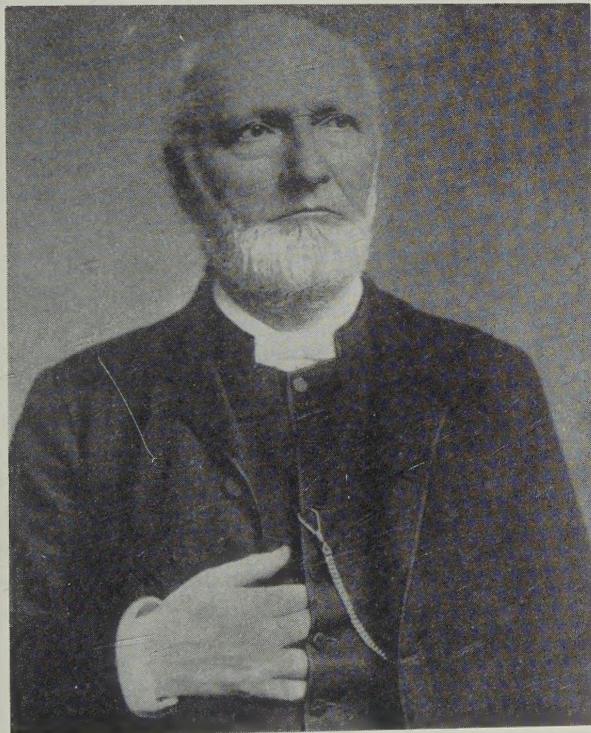


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The Hymn

JANUARY 1963



PHILIP SCHAFF
1819-1893

Volume 14

Number 1

The President's Message

ANNOUNCEMENT OF HYMNIC ACTIVITIES

One of the gratifying experiences for those of us in the national office is to learn of hymnic activities in local churches and communities. These are evidence of the fine initiative of local leaders and are an important part of the contemporary hymnic movement. The Society has endeavored to give recognition to these activities in a report which appears regularly once a year in *THE HYMN*, but this is limited to Hymn Festivals proper.

At a recent meeting of the Executive Committee of the Society, the suggestion was made that we endeavor to provide our members with *advance* notice of such activities, the thought being that there would be general interest in what people are doing, and particular interest on the part of those members who might be able to attend these local activities. This is a suggestion that merits further exploration.

Certain difficulties quickly present themselves. Will such events be planned sufficiently far in advance to receive proper announcement? Will the Society, with its periodical which is issued only quarterly, be able to develop the machinery for passing on this information to its members in time to be of service?

These are questions which can only be answered by experience. We therefore invite members of the Society and other hymn-minded friends to send in to The *Hȳmn* Society office at 475 Riverside Drive, New York 27, N. Y., advance information about local hymnic activities in which they are interested. These could include hymn festivals and other general hymn services; services introducing new hymns; services introducing a new hymnal; anniversary services; hymn sings; hymn of the month plans; workshops; congregational rehearsals; memory hymn projects; and other types of hymnic activities.

So, send us the information, and we will try to get it to our membership. Be sure to give us the nature of the project, and the time and place of the gatherings.

—DEANE EDWARDS

Our Cover Picture. This photograph is reproduced by courtesy of Charles Scribner's Sons, from *The Life of Philip Schaff*, by David S. Schaff.

The Hymn

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CONTENTS

THE PRESIDENT'S MESSAGE	2
THE EDITOR'S COLUMN	4
<i>Ruth E. Messenger</i>	
PHILIP SCHAFF, PIONEER AMERICAN HYMNOLOGIST	5
<i>Richard G. Appel</i>	
THESES AND DISSERTATIONS RELATED TO AMERICAN HYMNODY	8
<i>William J. Reynolds</i>	
CHRISTIAN THEOLOGY AND HYMNODY	9
<i>William B. Giles</i>	
HANDBELLS IN THE UNITED STATES	13
<i>Richard W. Litterst</i>	
CHANGE IN THE CHURCH MUSIC OF NEW ENGLAND (c. 1800)	17
<i>J. William Thompson</i>	
HYMN-ANTHEM LITERATURE	22
<i>Edward H. Johe</i>	
HYMNS IN PERIODICAL LITERATURE	23
<i>Ruth E. Messenger</i>	
REVIEWS	27

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The Editor's Column

THE STUDY OF AMERICAN HYMNODY

The current revival of interest in American music has been felt in the field of hymnody. It has been reflected in popular studies of the Negro Spiritual and the White Spiritual which have come into their own in the pages of our major hymnals. It has also been reflected in the graduate theses and dissertations which have been produced in the last twenty years, a partial list of which appears on a later page of this issue.

As hymnologists we are learning more about the early collections of American hymn texts which replaced psalmody and the tunes composed by Oliver Holden, Thomas Hastings, Oliver Shaw and others. In the pursuit of advanced studies greater resources than ever before are available at the Library of the Moravian Music Foundation, the Warrington Library of Hymnology, the Library of Congress and other centers.

The native American Hymn, appearing in the eighteenth century, often forgotten yet never failing to survive, has been recognized as an indispensable contribution by the compilers of recent editions of American denominational hymnals. The *Dictionary of American Hymnology*, a major project of The Hymn Society, while still in the preparatory stage, has been enriched by the distinguished contributions of Dr. Henry Wilder Foote on Unitarian and Universalist Hymnody.

During the current year, 1963, American Hymnody will be a leading theme in *THE HYMN*. We hope to publish articles on little known or unrecognized authors and composers and to acquaint our readers with new studies now being undertaken in our universities and graduate schools of sacred music. At the same time the regular features of *THE HYMN* will appear and subjects of general interest connected with hymns and their use in worship will be continued.

—RUTH ELLIS MESSENGER

Resignation of Richard W. Litterst. We announce with regret the resignation of Richard W. Litterst as Book Review Editor of *THE HYMN*. Mr. Litterst has served in this capacity since July, 1959, but is now obliged to give up his service to our periodical because of increasing professional demands. We are grateful for his assistance in the past. The appearance of his article on Handbells elsewhere in this issue, assures us of his active continuing interest in this publication and we look forward to other important contributions in the future.

Philip Schaff

Pioneer American Hymnologist

RICHARD G. APPEL

PHILIP SCHAFF is known to readers of *THE HYMN* as the author of an important article on German Hymnody in Julian's *Dictionary of Hymnology* (1892-1937), as the compiler of several collections of religious poetry, and as a pioneer in the field of Christian unity. When the *Semicentennial of Philip Schaff*, a bibliography of his theological writings, was published as a tribute to his scholarship and eminence as a leader, his contribution to the field of hymnology was overshadowed.

All recent hymnals are indebted to him although his name does not appear directly. It is due to his influence that many authors are included in modern hymnals, not in his translations to be sure, but in other translations to which he called attention or inspired. His *Adeste Fideles* is referred to in William G. Polack's *Handbook to Lutheran Hymnary* (1940). His own translation, "O Bread of life from heaven," (St. 1, 2) appears in the *Lutheran Service Book and Hymnal*, No. 271.

Dr. Armin Haeussler in *The Story of Our Hymns* (1952) gives a summary of Schaff's career and a list of American hymnbooks of the church which he used later on when called to make a hymnal for the Reformed Church. In 1961 Dr. Robert Stevenson quoted from Schaff's *America, A Sketch of the Political, Social, and Religious Character of the United States of North America* (1855), a book which Schaff had the temerity to publish after a stay in this country of only ten years. Its comprehensiveness has prompted the Harvard

Dr. Richard Gilmore Appel has long been active in the field of church music. He was Music Librarian at the Boston Public Library, 1922-1954, organist and instructor at the Episcopal Theological School at Cambridge, 1910-1954, as well as director of an early School of Church Music at Cambridge, 1915-1924. His musical researches include Lutheran and German chorale tunes, those of the Huguenots and of the Bay Psalm Book. He is the author of numerous articles, notably "The Music Library; Past, Present and Future," in Schirmer's One Hundred Years of Music in America. Thanks are due to The Benson Collection at Princeton, The Warrington Collection at Hartford, The Historical Society Collection of the Reformed Church at Lancaster, in the preparation of this article as a centenary tribute to Philip Schaff, one of America's most important hymnologists.

University Press to reprint it as of 1961, after a lapse of one hundred and six years.

Schaff's own position as a theologian has only recently been the theme of Dr. James H. Nichols' *Romanticism in American Theology* (1961). This book contains many sidelights on Schaff as a hymnologist.

Born at Chur, Switzerland, (Jan. 1, 1819), he early became familiar with the hymns of the Reformed Church there. At the age of fifteen he entered the gymnasium at Stuttgart where he came in touch with an important figure in his life, William Julius Mann, who followed him to America. After completing his education in German universities, at the youthful age of twenty-four he was invited to come and teach theology in Pennsylvania. Within a few years he founded a periodical *Der Deutsche Kirchenfreund* to which he contributed not a few articles on hymns and translations. There must have been agitation for a new hymnal and when the Reformed Church appointed him chairman of a committee for a new hymnal, he presented a report which was the basis for the *Deutsches Gesangbuch* (1859).

He had been given a leave of absence in America to deliver in Berlin some lectures and while there he obtained books and hymnals which he made use of in compiling the proposed book. One of the most remarkable features of this book is a *Hymnological Introduction* which in some ways is the basis for his article on German Hymnody in Julian's Dictionary, first published in 1892 and reprinted in all subsequent editions, including the seventh edition in 1957. Before resigning as editor of *Kirchenfreund*, (1853), he persuaded his old friend from Stuttgart, William J. Mann, to review a Lutheran hymnal, and then made him editor of the periodical. Schaff himself went on to become an editor of another periodical, *The Mercersburg Quarterly Review*, said to be the first theological periodical published in America. An early number contained an article by his friend, J. W. Nevin, translated into English and condensed from Alt's *Christliche Cultur*, which was perhaps the first article on Hymnology published in America.

Schaff himself continued to contribute to the *Kirchenfreund*, which was now published in Philadelphia.

His musical collaborator was G. F. Landenberger whose *Choral Buch für die Orgel*, Philadelphia, 1861, was intended to supply the accompaniments for the texts of the *Deutsches Gesangbuch*. Emil Frommel was his literary collaborator. He also saw the book through the press in Berlin. The latter had helped on the historical notes which had been a feature from the beginning.

The notes, which Schaff had evidently started himself, contained

material on the authors and on hymnals in which the hymns first appeared, as well as including a list of English translations.

Later on he was made chairman of a committee on a new English hymnal for the Reformed Church, and the index of translations and of references to the *Kirchenfreund* show that his mind was occupied with this undertaking. Unfortunately the denomination was not prepared for a hymnal such as his committee had in mind. He utilized his material in subsequent compilations.

The *Hymnological Introduction* starts off with a conventional list of references to singers in the Bible and in the early and medieval church, and the hymns of the Reformation. Their restoration after the deterioration which overtook them during the period of Enlightenment and Rationalism is a reflection of the ferment which Schaff had experienced as a student.

References to Goethe and Herder are met with in this *Introduction* which are not in the article in Julian. Schaff makes a great deal of the fact that the earlier American hymnals had taken their texts from inferior models of the "Era of Enlightenment." He was all for restoring the strong texts of the Reformation. Goethe had on one occasion written to Zelter, January 4, 1819, "How different is the sound of the (original) song, "Wie schoen" (etc.) to that of the chastened versions now sung to the same melody."

After the music edition of 1874 there was no other music edition until 1894 when the black quarter note was made the unit and the size made octavo. About the only exception that could be made to the music edition of 1874 was that occasionally it was necessary to turn the page to complete the music. Perhaps this is one reason that so few copies have survived. Even the "words only" editions listed in the National Union catalogue of the Library of Congress in Washington are rarely in perfect condition showing signs of hard usage.

Until the music edition of 1874, Landenberger's *Choralbuch für Orgel* (1861) was recommended for the accompaniment. This book had been dedicated to Schaff's old Stuttgart friend, William Julius Mann, Landenberger's pastor, and later a teacher at the Lutheran Seminary at Mt. Airy, Pennsylvania. When the Civil War closed the Seminary, Schaff edited a *Sunday School Hymnal* which contained a large number of hymns in English. Thereafter he affiliated himself with Union Theological Seminary, in New York. He edited, with others, *Songs of Praise* in 1874, the same year that the music edition of the *German Hymn Book* appeared. In the enlarged Historical Introduction he gave thanks that his work had been imitated if not actually copied.

Theses and Dissertations Related to American Hymnody

WILLIAM J. REYNOLDS

Allwardt, Alton P. "Sacred Music in New York, 1800-1850." Union Theological Seminary, Ph.D., 1950.

Birney, George H., Jr. "The Life and Letters of Asahel Nettleton, 1763-1844." Hartford Theological Seminary, Ph.D., 1943.

Britton, Allan P. "Theoretical Introduction in American Tunebooks to 1800." (contains bibliography of 18th century tunebooks) University of Michigan, Ph.D., 1949.

Burnett, Madeline. "The Development of American Hymnody, 1620-1900." University of Southern California, MM., 1946.

Covey, Cyclone. "Religion and Music in Colonial America." Stanford University, Ph.D., 1949.

Crews, Emma K. "A History of Music in Knoxville, Tennessee, 1791-1910." Florida State University, Ed.D., 1961.

Garrett, Allen M. "The Works of William Billings." University of North Carolina, Ph.D., 1952.

Gold, Charles E. "A Study of the Gospel Song." University of Southern California, MM., 1953.

Hjortsvang, Carl T. "Scandinavian Contributions to American Sacred Music." Union Theological Seminary, Ph.D., 1951.

Hohmann, Rupert K. "The Church Music of the Old Order Amish of the United States." Northwestern University, Ph.D., 1959.

Kantz, Joseph A. "A Study of the Hymnal 1940 of the Protestant Episcopal Church in the U.S.A." University of Southern California, MM., 1952.

McCorkle, Donald M. "Moravian Music in Salem: A German-American Heritage." Indiana University, Ph.D., 1958.

Nelson, Carl L. "The Sacred and Secular Music of the Swedish Settlers of the Midwest, 1841-1917." New York University, Ph.D., 1951.

Sims, John N. "The Hymnody of the Camp Meeting Tradition." Union Theological Seminary, DSM, 1959.

(Continued on Page 21)

Mr. William J. Reynolds, Music Editor of the Church Music Department of the Southern Baptist Convention, Nashville, Tennessee, has furnished us with the list of titles in Hymnology from which the above have been selected. We are under deep obligation to him for the entire list which includes many titles on other aspects of Hymnology, to be published later. Readers are requested to send to the Editor, titles in American Hymnody which may have been omitted from the above, and especially titles of studies now in progress.

Christian Theology and Hymnody

WILLIAM BREWSTER GILES

DURING THE SECOND SEMESTER of each of the academic years, 1960-1, 1961-2, Robert McAfee Brown taught a course entitled "Theology and Hymnody" at Union Theological Seminary, New York. Intended for both musicians and theologians, the course concentrated on a body of material of concern to both groups—the texts of hymns—as source material for theological convictions that have been expressed in the liturgical life of Christendom.

Dr. Brown's course requirements were simple: what he termed "reasonably stable class attendance, combined with a willingness to sing uninhibitedly if not expertly;" completion of assigned readings, and a final examination. The book list included

Routley, Erik, *Church Music and Theology* (Philadelphia, Muhlenberg Press, 1959); *Hymns and Human Life* (London, John Murray, 1952); *The Church and Music* (London, Duckworth and Co., 1950); *Hymns and the Faith* (Greenwich, Seabury Press, 1956).
Whale, J. S., *Christian Doctrine* (Cambridge, University Press, 1941).
Forrell, George, *The Protestant Faith* (Englewood, Prentice-Hall, 1960).

The *Hymnal* of the student's denomination.

The hymnals used in class were, *Pilgrim Hymnal*, 1958; *Presbyterian Hymnal*, 1933.

General Considerations. The introductory statement contrasted Protestant and Catholic theologies of the church and of worship stressing the dynamic activity implied by the Protestant concept of the Kingdom of God (*regnum Dei*) as opposed to the more contemplative Vision of God (*visio Dei*). The singing of hymns was seen as a typically Protestant act of religious creative experience, stemming from an attitude of intense gratitude to God for the free gift of his grace. Congregational singing was termed a "particularly Protestant liturgical exercise," actively involving all the people in a corporate activity in praise of God. The activation of the concept of the priesthood of all

William Brewster Giles, M.S.M., Ch.M., is Minister of Music at the First Presbyterian Church of Caldwell, New Jersey, and a member of the Executive Committee of The Hymn Society. We are indebted to him for this most informative précis of Dr. Brown's course, and to Dr. Brown for his gracious consent to its publication in *The Hymn*.

believers raised each layman to the position of priest for his neighbor, and had its liturgical counterpart in the involvement of *all* in the life of worship.

Contrasting Lutheran and Calvinistic theories of congregational song, it appeared that Luther permitted everything not specifically prohibited by Holy Writ; Calvin refused to admit anything not specifically mentioned in the scripture. The Lutheran position is that of the Anglican Church today; the Calvinistic, that of the Puritan groups and their descendants. Singing in unison underlies the oneness of the people, although singing in harmony, possible only in groups, can have the same effect. Calvin was against part singing, feeling that it engendered experiences of the aesthetic type, rather than religious ones.

A brief historical outline of hymn writing began with the creators of metrical psalters. The process from metrical psalmody through paraphrastic techniques to fresh hymns of Isaac Watts included mention of Watts' idea of "Christianizing" the Psalms by adding references to God's redeeming work in Christ to typically psalm-like expressions. On the more strictly Lutheran side of the Reformation, important musical characteristics of the tunes (marked and urgent rhythms, waywardness and informality of melodies, increased association of one set of words with a specific tune) influenced the writers, as did the varied sources of chorale tunes. Not only were original tunes composed, but substantial borrowings were made from the resources of medieval plainsong and secular material. The strains of mysticism and pietism developing out of Lutheranism had a strong influence on the Moravian sect, which in turn contributed to the growth in faith of Charles and John Wesley—and from them, further development led to the Gospel song, to which we are at present feeling a strong reaction, evinced by the Social Gospel and its hymnic expressions.

The balance of the course came in the form of a series of expositions of central theological ideas, as illustrated by a wide variety of hymns.

The Doctrine of God. A series of attributes of God, of which each found expression in an appropriate hymn: His holiness, "Immortal, invisible, God only wise;" His power, might and sovereignty, "Praise to the Lord, the Almighty;" All-creativity, "Let us with a gladsome mind;" Action in history, "The God of Abraham praise;" His love shown in the person of Christ, "I know not how that Bethlehem's babe," "O love, how deep."

The Doctrine of Christ. As the greatest bulk of Christian hymnody centers around the person of Christ, even the minutest of his characteristics has served as the basis of a hymn. For the reason that these hymns are so much used and repeated, Dr. Brown chose only two: "He who would valiant be" and "How firm a foundation" for illustrative material.

The Doctrine of the Holy Spirit. The difficult doctrine of the Holy Spirit both in its Old and New Testament manifestations clearly was of great interest and importance to Dr. Brown. Though one is apt to think of the Holy Spirit as newly-arrived-on-the-scene at Pentecost, there are actually 378 references in the Old Testament which can be construed to indicate the presence of the "wind" (*ruach*) or Holy Spirit. As the creative energy of God, responsible for the divine breath of life, the Spirit would seem to raise problems in the life of the church: the degree to which the Holy Spirit is channelled through the Sacraments and those who administer them has long been a point of schism. Actually, there is a great closeness in doctrines of the Church and of the Holy Spirit. The Holy Spirit can, in truth, be called the "final mark of God's freedom to indicate His independence of man." The illustrative hymns were "Come, Holy Ghost, our souls inspire," "Spirit divine, attend our prayers," "Come, thou Holy Spirit, come," "Come down, O Love divine."

The Church and the Sacraments. The scarcity of hymns concerned with the over-all doctrine of the Church restricted consideration. The origin of "The Church's one foundation" in the Colenso controversy was mentioned, as were the weaknesses of "Rise up, O men of God" with its intimation that the church was dependent on man.

Rather naturally, the discussion of the Sacraments was limited to baptism and communion. They were characterized as "the word made visible," "the real presence," as "seals" and as "outward and visible signs of inward and spiritual grace." Protestants consider that only baptism and the Lord's Supper have a clear scriptural warrant from Christ. The Laufenberg-Winkworth hymn for baptism, "Lord Jesus Christ, our Lord most dear" can be supplemented by hymns of thanksgiving for the gift of the grace of God at celebrations of the Sacrament. The more elaborate structure of the Sacrament of the Lord's Supper can be considered four-fold, following Christ's four actions of taking bread, giving thanks, breaking it, and giving it. In contemporary celebrations, it seems that the joyful character of the eucharist has been largely neglected but in the days of the early church, the

emphasis was on the resurrection and in the participants' joy in this revelation of what life was really meant to be. The hymn, "Deck thyself, my soul, with gladness" makes this emphasis, stressing the appropriate joy in the face of incomparable mystery, that grace is offered to us in spite of human unworthiness. The great theological content of "And now, O Father, mindful of the love" (with the tune, Gibbons' SONG 1) exposes the doctrine of the Atonement and particularly emphasizes God's love in letting us approach Him. The hymn's conclusion turns us again outward, reminding us to serve God in full knowledge that we are free to do it or not. A mood of penitence pervades "Bread of the world, in mercy broken," expressing the conviction that we are unworthy of God's goodness.

The Christian Life. The concluding area was that of hymns of the Christian life, difficult to express because of the ease of falling into sentimental descriptions of daily obligations and chores. To be full and appropriate expressions of good theological ideas about our relationship with Christ as shown in our daily lives, the tendency to sing about self should be avoided and, hopefully, a connection made between liturgy and life.

The hymn "My God I love thee: not because I hope for heaven thereby," seeks to negate a legalistic idea of repayment to God for His love;" "Make me a captive, Lord" (with the tune LLANLLYFNI), affirms a Christian willingness to submerge human will in the divine, and is unusual in the success with which singular pronouns are used. The great strength of "O God of earth and altar" lies in the poetic use of paradoxes—especially in the expressed desire that we be smitten with God's chastening love, that we may be saved.

While Dr. Brown frankly stated that the course was a new one and a new area for him, he succeeded not only in arousing in both musicians and theologians a new interest in the texts of our congregational song but, by himself accompanying and leading spirited singing, served to unite representatives of the Seminary's two largest groups of students. It is indeed unfortunate that Dr. Brown's departure to become a faculty member at Stanford University has temporarily caused the suspension of this course from the catalog. It is hoped that a similar program will be re-instituted.

Handbells in the United States

RICHARD W. LITTERST

INTEREST IN HANDBELL RINGING in this country has grown unbelievably in the last decade. Still, common as is the ringing by many groups, others are learning for the first time that such a practice exists. The average church musician is intrigued upon hearing about handbells and immediately begins to ask questions, such as: who rings bells? what can be done to integrate them into church music? is music published for them? where do you buy bells? how much do they cost?

There are over two hundred churches in this country which own sets of handbells ranging from some 12-15 bells diatonic (no sharps or flats) to 61 bells comprising five chromatic octaves (maximum number of bells made). Additional sets of bells are owned by educational institutions and privately, but by far, the aggressive movement which has taken place in our time has been within the churches.

The idea of handbells comes to us from the British Isles. Strangely enough, they were not first produced for tune-playing as they are most generally used in this country today.* The "modern" handbell made its appearance in about 1700 in England. Common use of it was as a means of practice by the change ringers who rang the huge swinging bells in the church towers by pulling upon ropes. Ordinarily, a church would have 6, 8, 10, or 12 bells. Change ringing, as distinct from tune playing, is a mathematical process of ringing these bells in differing orders. The bells were tuned to a diatonic musical scale.

* For an authoritative presentation of the history of handbells, *The Story of Handbells* by Scott Brink Parry, published by Whittemore Associates, Inc., Boston, 1957, contains in chapters one and two a detailed account.

Richard W. Litterst is Minister of Music at Second Congregational Church of Rockford, Illinois, where he directs three bell choirs of twelve ringers each. The church owns 61 Whitechapel handbells. During the summer of 1961 he spent four weeks working in the Whitechapel Bell Foundry of London studying the science and art of bell founding and tuning. His interest and experience with handbells extends over more than ten years. His "Four Pieces for Handbells" (arrangements) were, in 1958, the first published music to become available. Since 1955 Mr. Litterst has been Chairman of the Music Committee of the American Guild of English Handbell Ringers.

In each peal (sequence of ringing all of the bells), the order was *changed*; hence: change ringing. Since the practice by a team of ringers involved the learning of a formulae of progression, such practice could be gotten through the use of handbells—which was much less annoying to the surrounding neighborhood. (There is also a technique to pulling the rope upon a large swinging bell involving careful balance and “rope feel.” More than one novice has had a surprise trip into the air by permitting a bell to get away—thus pulling the rope up very near to the ceiling.)

The oldest founder of handbells in production today is:

Whitechapel Bell Foundry, 32 & 34 Whitechapel Road, London E. 1, England. Probably most of the handbells in use in the United States at this time are from this foundry. The bells range in size from 11½" in diameter—weight 10 pounds—note, C to 2" in diameter—weight under a pound—note, C. In between these extremes are 59 bells of varying size and weight tuned chromatically. The cost of the largest bell is in excess of \$70, and the smallest is just under \$10. For further information concerning prices and delivery schedule, a letter to the foundry will bring a prompt response. Purchasers normally deal directly with the foundry. A minimum practical set of handbells would number 20 and would range from A upwards chromatically to E, and the cost would be on the order of \$350.

Change ringing is practically unknown in this hemisphere. It is typically English. It has to be heard to be appreciated, and it can be exciting. Groups in England did begin to appear, however, ringing tunes with harmony, and it became fashionable to hold contests to pick the champion team. Some teams of 5-8 ringers might ring sets of as many as 200 bells. (There would be duplicates—for convenience—of many of the bells, principally in the middle pitch ranges.)

Handbell ringing was probably introduced into this country in 1847 when P. T. Barnum, the circus magnate, brought the Lancashire Ringers over for appearances with his enterprises. He insisted, however, that they be billed as “Swiss Bell Ringers” with long moustaches and appropriate costume. This hoax of over a century ago persists even today—that handbell ringing is of Swiss origin. Many bands of ringers which subsequently toured on the vaudeville circuit and the church revival and tent meeting circuit also billed themselves as “Swiss Ringers.”

In 1923, Margaret Shurcliff organized the Beacon Hill Handbell Ringers of Boston. The idea spread rapidly in New England until, in 1937, the New England Guild of Handbell Ringers appeared as the result of coordinated activity. The addition of handbells to the music

programs of the Brick Presbyterian Church of New York City and the College Hill Presbyterian Church of Easton, Pennsylvania in the latter 1940's really began the surge of interest in bells by churches. Most of New England's ringers were of secular origin. With the spread of church participation throughout the country, the New England Guild of Handbell Ringers gave birth to the American Guild of English Handbell Ringers in 1954.

Handbell ringing, out of the whole field of music, with the exception of composition and the research field, is probably the only musical frontier today! What is meant is that the *methods* of ringing and the assemblage of music—both composed and arranged—and the standardizing of sizes of bell sets is all being developed right now. No one would argue that the future holds for bell ringing as much artistic potential as the field of organ construction, composition, and playing or the choral field. Bells have more severe musical limitations. It is the challenge of taking a worthy medium, however, and aiding in that development and *knowing* that you are, even now, on the ground floor that has attracted many serious musicians.

From the point of view of ringers, handbells offer a different kind of experience from participation in a singing choir. First of all, ringers *must* function as an integrated team. No successful results may otherwise result. In a singing choir, parts are sung by sections, and so there are many voices in unison upon the same note. Remove one, and the section goes on. In a ringing choir, the situation is vastly different. Each player has a specified position within the group, and if he fails to contribute, there is a "hole" in the music. This obvious responsibility to the total result is a binding force within the organization. (It is also the root of the most serious problem which can occur in bell ringing: absenteeism.)

Instruction in the reading of music is more basic in bell ringing than may be required in singing organizations. It is relatively easy to permit singers to learn by rote their part, and most church choirs with a one-hour rehearsal weekly (for children and youth) cannot afford the time to teach the fundamentals of reading music. The pressure is on the performance of music for church. While the teaching of bell ringing need not be predicated upon proficient reading by the ringers, it is easy to prove that ringers *tend* to learn more about music reading than do singers through normal participation. Various methods are in current use by many directors for notating the music. There are groups which ring from individual copies of the score, and there are groups which use one large chart. In addition to standard musical notation, there are various number and letter systems which can be made

to work. No system of notation has been advanced which has improved upon the standard system in use instrumentally, however, and it would seem a step backwards to recommend a chart over individual copies. Charts, or their equivalent, were in use centuries ago for choirs before printing presses made multiple copies possible!

Most directors of bell choirs using standard musical notation and individual copies for the ringers "pre-read" the score for each player by indicating upon each copy the bells to be rung. In addition, it is common practice to underline (or to circle) with colored pencils the notes in the score which are played by each ringer. Thus, a ringer is assigned certain bells and a prepared copy of music to go with those bells and a specific position within the group. This requires much preparation time by the director, but it makes efficient use of rehearsal time with the ringers. Admittedly, the color-coding of each part is a reading "crutch," but it seems to be a harmless one which does not insulate the ringer entirely from the job of reading music. (He must still learn to count!)

Music is gradually appearing on the market for handbells. One reason for the lack of a vast repertoire from which to select is the fact that sets of bells differ both in size and in range. Also, some music has been published which is not musically sound in harmonic and contrapuntal content. All of this may be attributed to "growing pains." The director will want to do his own arranging and composing as well as purchase the work of others.

There is a place for bell ringing in the program of any church which presumes to have a multiple or a graded choir system or a ministry of music. The repertoire may include appropriate hymns and carols and selections of instrumental literature suitable for church use. The early polyphonic style of composition seems best suited to the idiom of bells. Handbells, when first introduced to a church program, appeal as a novelty—both to the ringers and to the congregation. This novelty will not persist, however, and it is imperative that something of artistic worth be made of the bells. Artistic value is determined by many things: playing excellence, good repertoire, correct programming, imaginative robing or costuming, integration into a total program, and creative performances. Any well-trained practicing musician may develop a handbell choir. He may join the American Guild of English Handbell Ringers and exchange ideas and music and attend the festivals which this organization sponsors. (See p. 21)

Handbell ringing is but another medium through which it is possible to proclaim praises to the Almighty, and, significantly, this is the primary use to which they are put in this country today.

Change in the Church Music of New England (c. 1800)

J. WM. THOMPSON

WILLIAM BILLINGS published his first collection of church music in 1770 and in the years to the last decade of the eighteenth century he and his imitators flooded New England with fuguing tunes and elaborated anthems. Billings was the first native-born composer of church music to receive a widespread public acceptance, but his popularity did not last very long. In 1790 Billings's career was at its peak. By 1795 a revolt against his musical technique and ideology had begun, and growing opposition to hymn tunes and anthems in the style of Billings spread throughout New England.

In 1809 a book of hymn tunes and anthems was compiled by Joel Harmon and published in Northampton, Massachusetts. In the preface to *The Columbian Sacred Minstrel* Harmon wrote, "It is with pleasure that the author discovers that fuguing music is generally disapproved of by almost every person of correct taste." In less than twenty years, then, a change from church music such as Billings wrote to a more appropriate hymnody took place in the churches of New England.

The basic reason for this change was that the extensive use of fuguing tunes and other florid music had an adverse effect on the general body of worshipers. Much of the music by Billings and his imitators could not be congregational, and could only be performed by trained, rehearsed, and very nimble choirs.

The music Billings wrote had melodic fluency, originality, and vigor, characteristics that appealed strongly to singing school participants and church choir members. His music was widely used even though it was filled with musical crudities. Billings's success brought many imitators into the field of church music, but the majority of his contemporaries had little musical training and far less natural genius than the man they sought to imitate. Nevertheless, choirs in churches other than the Episcopal used music of the Billings school almost exclusively during the last one-fourth of the eighteenth century and, as a result, congregational singing was neglected generally.

Dr. J. William Thompson, whose article on Oliver Shaw appeared in *THE HYMN*, July, 1960, is Professor of Music, Belmont College, Nashville, Tennessee. The present article from his doctoral studies brings us fresh information on an important aspect of American musical history.

Opposition to church music in Billings's style developed in New England during the 1790's. Strong dissatisfaction with the widespread neglect of congregational participation in church music, together with a growing feeling that most fuguing tunes were devoid of sufficient devotional qualities, produced efforts to bring about improvements in church music composition and the standard of performance.

Some musicians and ministers contemporary with Billings believed that church music should be more serene and devotional. These New Englanders labored conscientiously to restore a more solemn and devotional style of church music, and to strengthen congregational singing. The musicians in this group generally had more musical training than Billings and those who composed as he did, and had been exposed to sacred music composed in Europe. From an acquaintance with European music they derived an understanding of the importance of aesthetic considerations when composing music to be used in the service of God. The sacred music of eighteenth century New England no longer had much chance of success when some of the best church music and hymn tunes from Europe became known in America, for music in the style of Billings was seen to be filled with musical and aesthetic inadequacies.

The American musicians of the eighteenth century opposed to music of the Billings school were primarily responsible for beginning the active opposition to florid church music that culminated in general reforms during the first few years of the nineteenth century. From about 1800 there emerged in New England numerous musicians who exerted a tremendous effort to raise the level of sacred music composition, and to effect a general improvement in church music practices.

The reformers debated the merits of "the old style" music over "the new style." The old style was a term used to identify sacred music that was basically homophonic, usually European hymn tunes and anthems, or American compositions of a similar nature. The new style referred to the fuguing tunes and elaborated anthems of Billings and his imitators, or to hymn tunes of questionable devotional merit. Many addresses, discourses, and sermons setting forth the propriety of and necessity for a change in the character of church music were delivered. Most of them were subsequently published. These pamphlets were influential in quickening interest in church music throughout New England. In addition, musical societies were formed, collections of old style church music were published, and performances that exhibited a correct performance style and devotional music appropriate for congregational use were given in the

churches and concert halls of that period in the New England area.¹

The desire for change in church music swept New England at the opening of the nineteenth century. George B. Bacon summed up the general aim of the reformers in an address delivered at Yale University in 1875:

One extreme and its opposite had been tried by the churches. First, they had suffered under a musical anarchy, a plague of chaos and desolation. Then they had suffered under the tyranny of choirs, with their fugues and whims and various caprices. Now it was time that they should have the liberty of worship through song in tunes which should avoid both these extremes; the people must be taught to sing, and to sing right, and they must be furnished with books of instruction and books of tunes, which should conform to the established principles of musical science and the right canons of religious taste. The people were to be aroused and educated till they demanded a good musical literature for church use, and then the literature was to be furnished to supply the demand.²

The desire to promote chaste and simple music suited to the solemnity of sacred devotion and to improve congregational singing through instruction in music reading was aided by an influx of musical immigrants, many of whom provided opportunities for the study of music theory in depth. The crude and simple rudiments prefaced to tune books were improved gradually through the influence of these immigrant musicians. Step by step New England composers became better trained in music theory, and as a consequence, they were able to teach music reading in a manner that produced acceptable results. The new opportunities for music study afforded by the presence of the Europeans also helped to raise the level of musical composition in New England. Numerous collections of worthy sacred music were published in the early part of the nineteenth century, and an increasing amount of the music was composed by relatively well trained American composers.

Waldo Selden Pratt listed about 240 separate collections of sacred music that were published in all the United States during the first fifty years of the nineteenth century.³ An extensive search has revealed that at least 250 separate collections of old style sacred music were published in New England alone between 1800 and 1838. This figure includes only books that contained music for religious purposes. Many of these tune books went through various reprints or editions not counted in the above. This figure also does not include reprints or editions of tune books from the eighteenth century that were printed in the succeeding century.⁴

The extent of these publications indicates the interests of New Englanders in appropriate church music. Numerous individuals, congregations, and organized singing societies issued collections of European hymn tunes and American compositions in the old style. While only a few of the tune books stated on their title pages that they were designed for congregational use, tune books were intended to be used in the churches, as well as in singing schools, organized singing societies, and social gatherings. The plentiful supply of tune books that came as a result of the change in church music served as musical instruction manuals for singing schools and societies, furnished the literature for choral performances in the churches and the concert halls, served in the capacity of the present day hymnal, and were used in the homes and in social singing. Sabbath school children also used these collections of hymn tunes, and some tune books were used as school songbooks after 1830, before the appearance of collections written especially for school music purposes.⁵

As the nineteenth century advanced, devotional anthems, chaste and simple hymn tunes, and decorous performance practices were introduced into the churches of New England generally, and congregational singing was improved. The many selections of solemn and devotional church music in the wealth of new tune books published in New England augmented the hymn tune repertoire with music that expressed the taste and aspirations of the day. The change that was effected in the church music of New England about 1800 brought into being and use numerous tune books that helped to promote congregational singing among Americans and encouraged the development of an American hymnody appropriate for the worship of God.

NOTES

1. Fisher, William Arms. *Ye Olde New England Psalm Tunes: 1620-1820. With Historical Sketch, Biographical Notes, and Hints on Performance.* Boston, Oliver Ditson Company, 1930, p. ix.
2. *Exercises at the Opening of "The Lowell Mason Library of Music," in the Yale Divinity School, May 11th, 1875.* (An address by the Reverend George B. Bacon). New Haven, 1875, pp. 14-15.
3. Pratt, Waldo Selden (ed.). *Grove's Dictionary of Music and Musicians American Supplement.* New edition with new material. New York, The Macmillan Company, 1928, pp. 385-92. Pratt's list was compiled from Frank Johnson Metcalf, *American Psalmody; or Titles of Books Containing Tunes Printed in America from 1721-1820* (New York: Charles F. Heartman, 1917), which was an extension of James Warrington, *Short Titles of Books Relating to or Illustrating the History and Practice of*

Psalmody in the U. S. 1620-1820 (Philadelphia, 1898). Pratt added other titles and data.

4. The writer's doctoral dissertation, "Music and Musical Activities in New England, 1800-1838" (unpublished Ph.D. dissertation, George Peabody College for Teachers, Nashville, Tennessee, 1962), contains a lengthy report on many collections of sacred music from the period.
5. John, Robert W. "A History of School Vocal Instruction Books in the United States." Unpublished Ed.D. dissertation, Indiana University, Bloomington, 1953, p. 50.

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Gruman, Eleanor. "Kentucky Mountain Hymn Tunes." MSM, 1951.

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Oliver, Ruth. "New England Composers and Compilers of Sacred Music of the 18th Century." MSM, 1955.

Information concerning membership in the American Guild of English Handbell Ringers may be obtained by writing the Registrar: Mrs. Eleanor Thompson, St. James Methodist Church, Tabor Road at Water Street, Philadelphia 20, Pennsylvania.

Hymn-Anthem Literature

EDWARD H. JOHE

“Anthems for the Adult Choir”—Edited by W. Laurence Curry. SATB, Westminster Press.

Like other “Anthem Books” published by the above, this one, intended for the small church choir, is in every respect of fine quality. The content and seasonal selections of texts and music make this collection completely useful. These settings would be good in situations where there is hesitation about “trying” new hymns and/or tunes. The composers and arrangers are contemporary church musicians.

“The Chapel Choir Series”—Edited by Carl Schalk. SATB, Concordia Press.

“O love, how deep”—tune DEO GRACIAS

“God of mercy”—tune ARFON

“The King of love”—tune ST. COLUMBA

These are separate publications of easy but good arrangements of five hymns and tunes.

Processional on “Westminster Abbey”—Robert Wetzler. SATB, Concordia Press.

This is a hymn adapted from an anthem by Purcell arranged as a processional. The choir sings a hymn “Blessed city, heavenly Salem” (Latin c. 700, translated by John Mason Neale.) Organ interludes between stanzas keep the “spirit” moving, building toward a great climax in final stanzas. Choir parts (optional SATB or Unison) are available separately. While this is adaptable to any regular service of worship it is most useful and appropriate for any festival-type service where one or any number of choirs may be used. There is a grand and glorious build-up which would give an exalted devotional tone to a festival.

“A Song of Jesus”—Arr. David H. Williams. Carl Fischer.

The tune KINGSFOLD is a worthy companion to this hymn of Louis Benson which tells of the life of Jesus. It is an easy straight-forward arrangement, quite fitting for a “teaching” service, especially for children or young people.

“Love of the Father”—Genevan Psalm tune OLD 124TH. Setting by S. Drummond Wolff. Concordia Press.

A hymn for Pentecost, Latin (12th C.) translated by Robert Bridges, for SATB and organ. For non-liturgical churches seeking to enrich their hymns for Pentecost, this one will appeal. This sturdy tune needs little comment. Personally, I feel we add mixed feelings to our hymn singing when we intermix tunes, that is, using a tune for other hymns after the tune has had a strong association with a certain hymn. In this instance Clifford Bax's hymn, "Turn back, O man," comes to mind when I hear OLD 124TH.

Hymns in Periodical Literature

RUTH ELLIS MESSENGER

William O. Harris, "A Modest Proposal in the Interest of Unity," *Monday Morning*, October 22, 1962.

The author of this "proposal" has in mind an ecumenical hymnal to be produced jointly under Presbyterian, Methodist and Episcopal auspices. A body of 254 hymns, common to our major hymnals would be augmented by an approximately equal number chosen by a joint committee of the denominations participating. Such a joint official hymnal, the author believes, would serve as a "popular, tangible symbol of the quest for unity before them now."

E. E. Ryden, "Just Looking Around," *The Lutheran Companion*, October 3, 1962.

Here a veteran hymnologist and editor describes the remarkable development toward a common hymnal which has recently taken place in Germany,—The *Evangelisches Gesangbuch*. "Published in 1949, it has been officially adopted by Lutherans, Reformed and Evangelicals alike, and has already been introduced into most of the Protestant churches of Germany." The structure of the hymnal was based upon a first section of 394 hymns, or *Stammlieder*, acceptable to all groups; followed by a second section comprising 70 or more hymns, devoted to hymns chosen by the individual denominations participating, each one having its own second section. An interesting feature of the basic list is the inclusion of the present-day hymn among the classics of German hymnody.

Carl A. Gieseler, "Let's Sing," *The Lutheran Witness*, May 15, 1962.

After a well-presented sketch of the history of hymnody, the author

emphasizes the variety of origin and content found in the hymns of general use. He asks for study and care on the part of the pastor in selecting hymns, and due recognition of popular as well as formal hymnody in services of worship.

The three articles which follow appear in a special issue of *International Journal of Religious Education*, "Music in Christian Education," November, 1962.

Vivian Sharp Morsch, "Hymns for Children."

This article should be read by all who teach hymns to children for the author speaks with authority. The importance of right choices in the children's repertoire is pointed by insistence upon their relation to the child's experience in worship. Young children cannot sing all hymns but the author finds that they enjoy hearing hymns played for them. Teaching hymns could be related to the educational programs of the church school, and graded hymnals are valuable. The chief objective is to teach only such texts and music as are likely to be remembered and treasured through life.

Gentry A. Shelton, "What is a Good Hymn?"

A discussion of this kind is well adapted to public reading in a group studying hymnology and worship. It invites illustrative singing and further discussion of the author's reply to his title question: 1) A good hymn expresses truth; 2) A good hymn possesses sincerity; 3) A good hymn possesses reverence; 4) A good hymn possesses dignity; 5) A good hymn is simply expressed; 6) A good hymn possesses unity of thought, expression, and emotion; 7) A good hymn is suitable for group singing.

Vernon de Tar, "Introducing New Hymns."

An expert in using the technique which he treats here, Mr. de Tar describes the introduction of a new hymn at the Sunday morning service. Careful choice and adequate preparation are necessary, for choirs and congregation must be alerted to the project. Proper hymn playing is stressed. A number of interesting suggestions are made with the purpose of fixing the hymn in the congregation's repertory which is after all the ultimate purpose of learning new hymns.

Henry L. Williams, "The Development of the Moravian Hymnal," *Transactions of the Moravian Historical Society*, 1962, p. 239-266.

The Reverend Henry L. Williams, author of this substantial monograph, is Librarian of the Moravian College, Bethlehem, Pennsylvania. This is a scholarly study of the intricate history of Moravian hymnals, beginning in 1501. It is done with care and has the marks about it of a true "labor of love," unmistakably reflecting something of that "Moravian spirit" which permeates the hymnody of the *Unitas Fratrum*.

The 1501 collection of 89 hymns originated in Prague. It was the first of a series of Bohemian hymnals which were contemporary with the sixteenth and seventeenth century German hymnals of the Brethren. At Herrnhut, under the influence of the Zinzendorf Community, there were combined the Czech, German and English streams which comprise the twentieth century heritage of the Moravian church. Lutheranism and Pietism were represented in Zinzendorf's hymnal of 1775 which contained 1,416 hymns. In 1735 the first Moravian hymnal was published for the congregation.

Landmarks in the succession of hymnals now to appear were 1) *London Hymnal*, 1754-55 with 2,168 hymns, German hymns of all periods and those of the Brethren's church of the eighteenth century; 2) English hymnal of 1789, the forerunner of the revised American hymnal to be published some time in the 60's; 3) John Christian Jacobi's *Divine Hymns*, a collection of German Moravian hymns translated into English, with following editions to 1765. 4) James Hutton, contemporary of the Wesleys, Boehler and Zinzendorf, published the first unofficial Moravian hymnals in English in 1742, described by Mr. Williams as "a fervent if not always artistic outpouring of the faith of the community." Succeeding hymnals of the eighteenth century exhibit poor translations and inferior taste, a regrettable phase of Moravian hymnal history but an historic record that may not be ignored.

In 1754 was published the first official hymnal of the Moravians in England and contemporary with it, a German hymnal, both of which appear to have been printed at the London headquarters of the Moravians in Chelsea. The hymns drawn from many sources, include those of contemporary English authors. At this period, William Hammond and John Cennick made important contributions.

The hymnal of 1789 opens a new era, with James Swertner as editor, and that of 1849, with James Montgomery as editor. Wide interest on the part of the church, and a new attitude toward hymnal making was felt in the succeeding hymnals of 1886 and 1911.

The first separately printed American English hymnal was published in 1851. Revised in 1923, it will be succeeded by the forthcoming revision. Mr. Williams appropriately reminds us that Moravian hymnody embodies the Moravian tradition in a special way. It is the ex-

pression of a community experience. Its hymns are interwoven in the liturgy from which they are inseparable, and its music is one with its religion devotion.

Revista Musical Chilena, July-September, 1961. The articles in this periodical have been reviewed by Rev. H. Cecil McConnell, Seminario Teológico Bautista, Santiago, Chile.

This number of *Revista Musical Chilena*, edited by the Faculty of Musical Sciences and Arts and the Institute of Musical Extension, both of the University of Chile, not only has an article, but is dedicated to the matter of "Music and Religion." The emphasis is on the tunes, but some attention also is given to the words.

The Editorial gives a brief history of religious music, with major attention to the works of Catholics but also recognizing the importance of Bach, and mentions Henry Purcell and John Blow in England. The editor then points out the effort made by the Roman hierarchy toward better Catholic music, especially through the Encyclical "Motu Proprio" of Pope Pius X and reiterated by papal statements since then. Among the indications that the Catholics of Chile are becoming more interested in the matter, she (the Editor is Miss Magdalena Vicuña) points out that one sacred order is translating the Gregorian plain chants into Spanish, while another group is preparing religious teaching to sing with folkloric melodies with the popular guitar.

An article on "Music and Christianity" shows the great influence that Christianity, especially the Catholic Church, has had on the development of music. "Introduction to the Study of Jewish Music" gives a brief presentation of music in the Jewish Scriptures and then its development through the synagogue to the present.

The article on "Protestantism: Its Music and Musicians" was written by a Protestant who evidently used German sources, as it contains nothing of the contribution of Great Britain or the United States. Otherwise, the article well expresses the genius of Protestant music since the time of Luther.

There follow articles on "The Liturgical Drama of the Middle Ages," "The Chorus Director and Choral Music of the Renaissance" and "Problems of Present-day Investigations of Gregorian Chants." In "Crisis of Religious Music" is pointed out the danger that has come through the increasing secularization of music since the time of the Renaissance and the Reformation, and a plea is made for better-trained church musicians to help take the lead in music development. Later issues of the *Revista* will contain material on ecclesiastical music in the early colonial period, and also the contemporary situation.

ANNOUNCEMENT

Morgan F. Simmons, D.S.M., will join our staff as Book Review Editor as of January, 1963. Dr. Simmons is Minister of Music at the First Methodist Church of Evanston, Illinois. He is an alumnus of De Pauw University and the School of Sacred Music, Union Theological Seminary, New York; he has also studied at the Royal School of Church Music while on a Fulbright grant in England. He has served The Society as Chairman of the Hymn Festival Committee. We are indeed fortunate to announce his acceptance of this important post, and bespeak for him the loyal cooperation of all our members.

REVIEWS

Trinity Hymnal. Published by The Orthodox Presbyterian Church, Philadelphia, 1961. 746 pages.

This tastefully bound volume contains a vast amount of hymnic material and yet is not a cumbersome book to handle. While it is not possible to say of any book that "it has everything" one might admit that this book has something for everybody. It is evidently intended to satisfy the needs of all sorts and conditions of men not only in the dignified services dedicated to the worship of Almighty God but also upon "informal occasions" for which sixty-seven numbers at the end are thought appropriate. They are so designated. A few of these, including "Now the day is over" deserve more honored places in the book.

This Hymnal is taken in a considerable part from the Psalter of the United Presbyterian Church, 1912. Among the eighty-five hymns credited to this source are some much better than others. Incidentally, that earlier book consisted of translations from all the 150 psalms, in order,

from which came 413 hymns, no one of which was credited to its English translator. Trinity Hymnal has supplied these names where possible. There are also more than thirty hymns from other psalters. There are forty-four by Isaac Watts, many of which are translations from the Psalms.

The selection of gospel songs in Trinity Hymnal is so large that an entire volume could be made from them if this were desirable. Many of these, while capable of enthusiastic use, are not acts of worship presented to Almighty God.

The great hymns common to our Christian worship of God are well represented, (though fifty of the 240 for which this reviewer looked especially were not to be found). There are twenty here by Catherine Winkworth who gives us translations from the German, nineteen by Charles Wesley, seventeen by Horatius Bonar, sixteen by James Montgomery, fifteen by John Mason Neale, the great translator from the Greek and Latin, fourteen by Fannie Crosby, thirteen by John Newton, eleven by Philip Doddridge, and ten

each by John Ellerton and Frances Havergal. We look in vain for the names of Gladden, Merrill, North, Laufer, Oxenham, Tweedy, Van Dyke and Whittier. Current authors are not represented. A quick survey shows only two born within the past eighty years.

The tunes printed with the worshipful hymns are of high quality. Many deserve praise. Among the composers are Bach, Beethoven, Handel, Haydn, Mendelssohn and Mozart, as well as Bortniansky, Barnby, Dykes and Sullivan. Lowell Mason's name appears on the tunes of forty-four hymns. A wide variety of composers is represented. Thirty-four hymns are set to "Traditional" tunes, from thirteen different sources. Five tunes are traditional German; and seven, used with thirteen texts, are from the Welsh. Hymns 1-114 concern "God: His Being, Words and Word." Hymns 115-245 continue the above, under sub-heading The Lord Jesus Christ. These are further divided into seventeen groups. Hymns 244-267 concern The Holy Spirit and The Holy Scriptures. Hymns 268-395 concern The Church. Fifteen sub-heads. Hymns 396-609 concern The Christian Life. Thirty-one sub-heads. Hymns 610-730, "Occasional Hymns." Seven sub-heads.

This is planned as a very usable book. Its indices emphasize the great doctrines. There is an Index of Subjects and Occasions which takes twenty-nine pages of small type in three columns to the page. There are fifty-eight pages of responsive readings, four pages of rituals, three pages of "Index of Scripture Refer-

ences in Hymns." Every one of the hymns has its own scripture verse. And the Westminster Confession of Faith, prepared at Westminster Abbey 1643-1648, is reprinted in full in the form adopted by The Orthodox Presbyterian Church. Its thirty-three chapters fill seventeen pages with small type.

It will be seen that *Trinity Hymnal* deserves as a sub-title the familiar "Psalms, Hymns and Spiritual Songs." Even this inclusive title does not cover all its valuable contents. The book will doubtless be given a warm reception in The Orthodox Presbyterian Church, for which it was prepared, and in other closely related communions.

—PHILIP S. WATTERS

The English Hymnal Service Book.

(No names of editor or editorial committee given.) Published by Oxford University Press, London, 1962.

This book contains 335 hymns and carols, of which 298 hymn texts are from the 1933 edition of *The English Hymnal*. Most of the tunes are from that book also, but a few new ones have been substituted. In addition there are 37 hymns and carols together with tunes, none of which were in the parent book. Besides the usual indexes of first lines and of tunes, there is a valuable subject index.

The relatively small number of the hymns is of interest. In the Preface the editors say that they, "separately scrutinizing (the 656 hymns of) *The English Hymnal*, came unanimously to the conclusion that between 300 and 350 hymns would

be an ample provision for the great majority of parish churches." Since the editors had in mind the requirements of English congregations of the Church of England, it is impossible for an American reviewer to appraise the selection from a sufficiently practical point of view. But this reviewer estimates that there may be as many as forty hymn texts which might well be added to *The Hymnal 1940*, and that perhaps fifteen or twenty of the tunes are so dull that he is glad they are not in the American hymnal of the Episcopal Church. The musical standard is at the same time excellent.

Another feature of *The English Hymnal Service Book* by which it may be compared with *The English Hymnal* and with most of the important hymnals in English use is the inclusion of words and music of the Preces and Versicles and Responses for Mattins and Evensong; the words of the Canticles and of all of the Psalms pointed for Anglican chanting; and the Office of Holy Communion with the music set by John Merbecke. Thus the intention of the editorial committee has been fulfilled to provide a book "to assist congregations to take their full part in the worship which has been provided for us in *The Book of Common Prayer*."

In America this hymnal is for the library rather than the pews.

—RAY F. BROWN

Hymns and Songs for Church Schools, Ruth Olson, Editor, Augsburg Publishing House, 1962.

This is a notable and comprehen-

sive volume of music for young people, or indeed, for Christians of all ages. Bound attractively in red and gold, it houses between its covers a total of 256 examples of true church music. The make-up of the book is sturdy and substantial, with good quality paper, sharp, legible type, complete documentation of each hymn, and adequate indexes. There are 25 pages of supplementary material pertaining to sources for worship.

The work is organized into departments of The Church Year (83 hymns), The Church (46 hymns), Our Life in Christ (55 hymns), Festivals (16 hymns), Sacred Songs (26 examples), For Small Children (30 examples). To enhance the beauty of the volume, to say nothing of its educational and inspirational value, the editor has included a generous number of liturgical symbols, most of them done in color, along with explanation of their meaning. Likewise, there are dozens of footnotes, emphasizing background and doctrinal implication of the hymn, all of which would tend to aid the young worshiper better to understand and appreciate its message.

It will come as no surprise to many church musicians who are acquainted with the more recent liturgical hymnals, that this volume is entirely without benefit of time signatures. There are those who believe that rhythm has been over-emphasized in church music and that the flow of the text furnishes a more accurate guide to the pace and phrasing of the hymn tune. This concept may easily be translated into good interpretation at the hands of skill-

ful organists; however, it could be the undoing of young musicians who are pressed into service as accompanists in church schools.

—RUTH NININGER

Isaac Watts, Hymnographer, by Harry Escott. Independent Press Ltd. London, 1962. Pp. 302. Twenty-eight shillings and sixpence.

This book is a study in depth of the contribution of Isaac Watts to English hymnody. Its author, Dr. Harry Escott, a long-time student of, and recognized authority on, Watts, begins by pointing out the serious defects in the public praise of the Dissenting Churches of England in which Watts was brought up, and of which he became a minister. The primary fault was that, following John Calvin's lead, these churches had confined their singing in services of public worship to the Old Testament Psalms, rendered into meter—sometimes not very artistically—and sung not very appealingly—i.e., by being "lined out" by a preceptor. Watts saw clearly that no fundamental improvement would be effected by improving the language of the metrical Psalms, or making their versification more graceful, or even by having them sung as continuous units, instead of one line at a time. He realized that the content of those Psalms was, by their very nature, completely inadequate to express the Gospel experience of Christian believers, and that they would have to be supplemented, if not supplanted, by hymns "of human composure."

It is perfectly true that Watts was not the first in England to seek to break the tyranny of the Psalms in

public worship. Various attempts had been made in the 17th century, by Anglicans like George Herbert and Dissenters like Richard Baxter, to produce improved paraphrases of Scripture and the like for use in services of public worship—"tentative hymn-making," as Dr. Escott expresses it. But the most thorough-going and successful of these innovators was Watts. He rendered the Psalms into verses appropriate for Christian believers—"making David into a Christian," as he termed it. Some of his finest pieces were of this character: for example, "Jesus shall reign where'er the sun," which has sometimes been called "the finest missionary hymn of all time," is Watts' paraphrase of Ps. 72, and "O God our help in ages past," is his inspired rendering of Ps. 90. But Watts also wrote hymns which were not specifically based on, or inspired by, any particular psalm: this is true, for example, of his greatest hymn, "When I survey the wondrous cross." So obviously excellent were Watts' compositions that they fairly quickly won widespread acceptance in the nonconformist churches of England—so much so in fact that, as Dr. Escott puts it, "the urge towards new hymnological effort was stifled; and Watts' "Psalms and Hymns" exercised a tyranny almost comparable to that of the traditional Metrical Psalter" (p. 248).

All this development is carefully expounded in Dr. Escott's book, based as it is on a most thoroughly detailed research into Watts and his predecessors in English hymnody. It will undoubtedly take rank as the authoritative account of the subject.

—NORMAN V. HOPE

Historical Companion to Hymns Ancient & Modern, Edited by Maurice Frost, Litt.D. William Clowes & Sons, Limited, Little New Street, London, E. C. 4. 1962. 716 pp. Three guineas.

For fifty-four years the paragon of hymnal handbooks has been the explanatory volume accompanying *Hymns Ancient & Modern*. This book, called the *Historical Edition*, appeared in December 1909 and was edited by Walter Howard Frere, later Bishop of Truro. As Dr. Leonard Ellinwood wrote, ". . . this has been a standard of meticulous scholarship in the field of hymnology toward which the rest of us can but aim, without hoping to fully equal."

Now, approximately one hundred years after the first *Hymns Ancient & Modern* appeared in 1861, a revision of the *Historical Edition* has been issued by the Proprietors. This splendid and important volume, called *Historical Companion to Hymns Ancient & Modern*, was edited by the Reverend Dr. Maurice Frost of Deddington in the Diocese of Oxford. Dr. Frost's other major publication is *English & Scottish Psalm & Hymn Tunes c. 1543-1677*.

This imposing volume (black cloth with gold lettering, 6½ by 10¾ inches) is divided substantially into three sections. First there is the historical introduction. Then follows the detailed notes on each hymn text and tune. Finally there are copious (237 pages) indexes, lists, and biographical dictionaries.

Unlike other handbooks, the Introduction to the *Historical Companion* takes into its purview the entire sweep of the Christian hymn. The

present reviewer knows no treatment of the history of hymnody which in 124 pages gives as complete and scholarly an account. In sending a set of page proofs to this writer, Dr. Frost wrote that it was his intent to keep the text of the Introduction as close to that of Bishop Frere as possible. To assist him in the necessary revision work, Dr. Frost enlisted the following top scholars; Dr. Ruth E. Messenger (Editor, *THE HYMN*), Dr. Egon Wellesz, and the Reverend C. E. Pocknee. The Chairman of the Proprietors of *Hymns Ancient & Modern*, the Reverend Dr. W. K. Lowther Clarke, wrote the final chapter of the Introduction on the history of this particular hymnal. The Introduction includes a large number of photographs of eminent hymn writers as well as many facsimiles of original publications of hymn texts and music.

The main body of the book contains the detailed notes on the words and tunes as found in the 1950 edition called *Hymns Ancient & Modern Revised* which contained 636 hymns. The hymns appearing in the other editions (1861, 1868, 1875, 1889, 1904, 1916, 1939, and the *Plainsong Hymnbook* of 1932) are covered by very brief notes in the alphabetical indexes of first lines and tunes.

The entire text of each hymn (as found in the revised edition of *Hymns A & M*) is included in the *Historical Companion*. If the hymn is a translation, then the text in the original language is printed in a parallel column. The notes succinctly state the facts about the source of

the words, the textual variants if present, and information about the translation. As a rule, these notes are brief. But, where necessary, the notes are expanded considerably and musical score is added.

Here are several examples. In dealing with "O sacred head, surrounded," Dr. Frost includes not only the English translation made by Sir Henry Baker for the first edition of *Hymns A & M*, but he also adds ten stanzas of the Latin original plus five stanzas of Paulus Gerhardt's German translation. Also he gives the full musical score of the PASSION CHORALE as it was first published in Hassler's *Lustgarten* in 1601.

The notes on Bishop Ken's evening hymn "Glory to thee, my God, this night" include the full score of the Tallis CANON as it originally appeared in Parker's *The Whole Psalter translated into English Metre*, c. 1561.

When the Hundreth Psalm "All people that on earth do dwell" is discussed, six harmonizations from the sixteenth and seventeenth centuries are given, among them Parsons, 1563; Goudimel, 1565; Damon, 1581; Ravenscroft, 1621, and the Scottish Psalter of 1635.

The Index of First Lines covers not only the 1950 revision but all the earlier editions. The page locations in each book is given. The not inconsiderable list of translated Latin hymns are indexed in the original language as are those hymns in Greek, German, and other languages.

The Alphabetical Index of Tunes likewise covers the various editions

of *Hymns A & M*. Plainsong notation is used in the separate Index of Plainsong and Allied Melodies.

The eighty-three pages of biographical notices of authors and composers contain useful and concise material. Of special interest is the Chronological List of Authors and Translators extending from St. Ambrose, born c. 340, to Florence Margaret Smith, b. 1902. A similar list of composers begins with Pierre de Corbeil, born c. 1190, and ending with Daniel Philip Symonds, b. 1929. Finally there is a Chronological List of Publications and Tunes From Them. Altogether this unusually complete set of research guides is a valuable tool to students of Christian congregational music.

—JAMES RAWLINGS SYDNOR

ANNIVERSARIES IN 1963

John Byron, 1692-1763
 Frederick William Faber, 1814-1863
 Franz Xaver Gruber, 1787-1863
 Edward Osler, 1798-1863
 Richard Whately, 1787-1863
 William Crowell Doane, 1832-1913
 John Julian, 1839-1913
 Mary Artemisia Lathbury, 1841-1913

IMPORTANT NOTICE

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